



The New Amberola **GRAPHIC**

Winter
Number

Issue
no. 24

30¢

WINTER, 1978

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Winter, 1978

THE NEW AMBEROLA GRAPHIC
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Editor: Martin Bryan

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funds.

Editor's Notes

I note that several of our readers are converting their subscriptions to first class rates when they renew. This is undoubtedly because third class delivery to some of our readers is abominable! We learned of one subscriber in upstate New York (a distance of about 350 miles from here) who waited four weeks for his issue to arrive. Several readers received the last issue too late to respond to Dennis Tichy's ad, even though we allowed what we thought was plenty of time. We are repeating his ad with this issue. Please note the deadlines in his and Tim Brooks' advertisements.

There was a clever and entertaining article in the January issue of High Fidelity which you'll enjoy reading. In his article entitled "Toward a Super-Refined Music Reproducer," Andrew Kazdin tells us "we are on the brink of an entirely new era of sound reproduction." See if you don't enjoy following his logic and come to the same conclusion as he does.

Steve Ramm passed along a pathetic clipping from the February 1st New York Times. It concerns a Long Island man who lives in a decaying 14-room house with no heat, electricity or running water. The house is filled with mountains of litter and 750,000 phonograph records! The man's immediate problem is that he faces eviction and he worries about what will become of his collection. Let's hope that a satisfactory solution can be worked out.

A new edition of Brian Rust's Jazz Records, 1897-1942 is in preparation, and we have learned that this revision is to have a new feature: a title index. Undoubtedly this will make it the most useful publication in its field.

- M.F.B.

INSIDE THE LOUD SPEAKER

by Quin Ryam
(March 10, 1929)*

I think I'll tell you the story of Carleton Coon and Joe Sanders.

It's one of those stories of the radio age and the jazz world.

Have you ever paused to observe the change in popular musicians during the last 15 years? Along about 1910, "popular" musicians were mostly concert bands or beer garden troupes. Fat fellows -- foreigners -- bass viol wrestlers -- oompah tooters -- rubber collars -- they carried their own potted palms and union cards.

There were fine orchestras and famous bands. Remember, in Chicago, the bands in "Pop" Morse's Garden (later the Green Mill at Lawrence and Broadway) -- and at the Bismarck Gardens (afterward the Merigold at Broadway and Grace) -- and the cafe orchestras at the Lambs', Rector's, the States and the North American?

Long before the passing of those places and the public habits which supported them, their style of music faded into history. Within a decade there flounced into public favor an army of adolescents who immediately took charge of the music world, and wholly changed the accepted modes of dancing and entertainment in general. Today the great "orchestras" of the country -- and continental Europe, too -- are aggregations of youth -- dapper, ornamental, effervescent and zestful. They are recruited mostly from the colleges, where they abandon studies in the law, engineering and medicine for the astounding emolument they learn is to be had in pursuing diligently what they had previously considered only a recreation -- "playing for dances." Kids 20 years and younger nowadays are earning \$300.00 a week for their uncanny ability to manipulate three or four instruments separately during the rendition of a dance tune, and devise unique "arrangements" for the whole orchestra during their spare time.

One of the very earliest of the pioneers who set the vogue for the now universal type of popular orchestra was a group in one of the hotels in Kansas City. Names that have since become nationally famous were working together in Jack Riley's orchestra: Isham Jones, "Pee Wee" Byers, "Swede" Wilson, Charlie Johnson (composer of the "Missouri Waltz"), Arthur Pryor (the bandmaster), and Carleton Coon, a lad who left the University of Kansas after four years of medical study for the glamour and the sweet wages of winning an audience with his tenor voice and personality. As a boy drummer in knee breeches he had taken audiences by storm with his singing in years before. He was scolded by his friend,

* The above story was furnished by George Blacker, who found the original newspaper clipping folded into an old book. While the article was dated, George was unable to furnish the name of the paper in which it appeared. The Coon-Sanders Orchestra made several good sides for Victor, mostly in Chicago and Kansas City. They are still well remembered by college students from the late twenties and early thirties for their radio broadcasts. The Coon-Sanders association ended on a sad note when Carleton Coon died in 1932 of complications arising from a jaw infection.

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the bank president, for leaving college, until the banker learned by consulting the lad's deposits that the latter, through his playing and wholesale booking of orchestras for all manner of functions, was making more money per week than the older man had ever earned.

As a thriving book agent one day he heard "a boy playing hell out of a piano" in a music store. Here was a high school youth, Joe Sanders, idol of the Harold Teen set, who was incidentally looking forward to a career as a baseball player. He was a star pitcher for the Kansas City Athletic Club, a boy who had achieved nationwide publicity in the sports columns for striking out 27 men in 9 innings. The two teamed up and inaugurated that enviable custom they have of seeming to mingle right with the dancers while they are playing for them. A generation ago an orchestra was something to hide on a balcony. Joe Sanders and "Cooney", instead of being incidental music, became the life of the party. Two of the most engaging personalities ever created, both while performing and in private, they steal into the very hearts of their audience. Their qualities are not clowning, not chiseled smiles -- but the knack of knowing and remembering everybody, tossing genuinely humorous flings at their friends as they dance past and maintaining real and sympathetic interest in this vast army of friends offstage.

The war came, and off they went their separate ways. Returning, they started up anew with an orchestra in the Muelbach Hotel. They became a civic institution in Kansas City. They labored in their rehearsals and built up a none-such orchestra, for if the boys were not seen or heard during the various tunes the music alone and the style they had given it marked the band even 10 years ago as peerless. Their popularity knew no bounds, as you know if you listened to persons who had stopped in Kansas City a decade ago. They brought youth and verve to the dance orchestra idea and the "collegiate" spirit that has been copied so widely since.

One day a local newspaper installed a radio pickup on their platform for broadcasting their performances after midnight. The boys were skeptical. Not knowing that the microphone was open, after they had concluded a batch of tunes, one of them casually mused: "Gee, nobody would stay up until two in the morning to listen to all this except a bunch of nighthawks." WHAM! That remark started a volcanic eruption from an unknown public that lasted for five years. Immediately a flood of letters, postcards and telegrams engulfed them: "Well, if that's the kind of entertainment we get at two in the morning, then we want to be nighthawks." So they dubbed themselves the Kansas City Nighthawks.

The rest I need not tell to any radio audience. Years ago, before I knew what radio was, I had heard of the Kansas City Nighthawks, who literally changed the sleeping hours of a nation! Requests to be enrolled as members of the "nighthawks" and receive the scroll of membership poured in by the hundreds of thousands. The telegrams they received were preserved in gigantic bundles really the size of cotton bales.

In those early radio days, "distance" was the vogue and the ambition of the listener, and once the remote listener had discovered their existence he became their nightly attendant. Their music, their naturalness, their friendliness, their singing and their humorous and hearty greetings captured the midnight listeners en masse.

One of their yarns today is concerned with the crippled woman who

lived somewhere near the Arctic Circle, in Canada's farthest north. Being a shut-in, in a frozen wilderness for 26 years, she had heard no other voice save that of her husband, a trapper. On one of his excursions to civilization, he purchased a new-fangled radio set, and one of the boys' rollicking parties on the air was the first thing she tuned. Some months later, by many stages of dog team, came her exultant letter, and thereafter she was their heroine, serenaded and greeted every night over the thousands of frozen miles.

They work and they sing indefatigably. At one time they played 73 weeks on the stage of a Kansas City theater while doubling at the hotel between shows. Since then they have refused all theatrical offers, and I know this to be true. They have been invited to luxurious parties the country over.

Monetary offers have tempted them everywhere, but they prefer Chicago, where they moved from Kansas City 5 years ago. Some time ago, when they returned for a vacation to the old home town, they were given a civic reception the like of which the Missouri city had never witnessed before -- 200 motor cars in a parade which started at the railroad station! If you've ever met either of them you know their families as well as you know them. "Cooney" would tell you of his 4 children, and Joey would talk about his dad, and the fervor of his talk makes you understand how poignantly he feels his grief today -- for his dad passed away last Sunday. Have you ever heard Joe call out cheerily "906" during a dance tune? That's the number of his apartment and just his way of saying hello to his wife; a radio courtship, by the way.

They abound in dialect stories and true anecdotes, which they tell with boyish zest. Some years ago they were hired to play in Tulsa, Oklahoma, at a grand function given by the wife of an oil king. The brother-in-law of the hostess, himself a multimillionaire and one of the greatest names in the oil industry, was sojourning in the neighborhood in his private car, entertaining a group of distinguished guests from the east (I will whisper the names on request). The famous orchestra was given a leave of absence from the hotel because of the social position of the host and hostess, although their absence would entail a considerable loss.

Now, in a spirit of family joking, ye hostess told her multimillionaire brother-in-law that she would not invite him to her party, which was to be the hit of the entire southwest's social season, especially because of the celebrated orchestra's presence.

Shortly after the orchestra boys had checked in at a Tulsa hotel, they received a call from the male secretary of the New Yorker, bearing an invitation from the oil king to take dinner with his party on his car. "Don't bother to dress, because we're going to run out into the country a little bit where the music won't annoy the natives." They went.

After cocktails and dinner and whoopee and fine hospitality on the private car, the musicians noticed that the train was tearing lickety-split over many a hill and dale, and they bashfully protested to the New Yorker that they'd better be getting back to his kinsman's party. At this they were warmly reassured that they would be returned in good time for the festivities. More refreshments -- and more. "Cooney" and Joe got together in a corner and warned their troupe to refuse any more mixtures, if the lads were to be in a condition to play for the dance when

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they returned.

Suspecting this, the New Yorker rose to offer a toast "to the greatest American who ever lived, the father of my distinguished guest, the young man on my right." He laid his hand on the shoulder of a son of a late President of the United States. What could the orchestra boys do but drink the toast? Then another and another toast to the same gentleman, when a refusal to join in would have meant a deep insult. The night was getting darker and later when finally the New Yorker spoke thus: "Boys, I don't want you to be shocked or offended, but you've been kidnapped. You're on your way to New York!"

"I'll show that sister-in-law of mine that she can't keep me away from a party of hers. I told her that unless I attended there wouldn't be any party. Now you're to be my own guests in New York City as long as you want to stay. You're such fine fellows that I'm going to put you up at my hotel -- my tailor will fit you all out in new clothes -- my cars are yours -- and I want you to see New York, and see it right -- at my expense, to compensate you for any discomfiture I may have caused you tonight. I'll pay all the bills, too, which your absence from the hotel may incur."

And he did. And they did. They stayed two whole weeks in New York. And the sister-in-law, receiving a telegram from her devilish relative en route, was forced to entertain her guests with phonograph records.

Among the reminiscences of Carleton Coon (who was named after the poet, Will Carleton) and Joey Sanders is one of their experiences during the tornado which swept southern Illinois three years ago. "Cooney" carries with him on all jumps a medical kit, for the purpose of setting finger bones or bandaging bruises incurred by his instrumentalists while playing ball. Travelling from Chicago to Springfield, the afternoon sky became pitch black. The boys were playing cards -- they're all camera fiends and they rushed for their cameras -- a violent wind pushed back the train to a standstill -- windows were sucked in like balloons -- BRR! -- A TORNADO! CRASH! WRECKAGE!

Up to the train there stumbled a torn and bleeding citizen of Corn- ing or Buffalo Heart, crying for a doctor. Towns razed to the ground. Scores maimed and injured. Emergency aid needed. No surgeons aboard.

"Coomey" and his U. of K. medical school work came to the rescue, Joe Sanders will tell you today. The dining car became an operating room. Bed sheets and tablecloths became bandages. The orchestra boys worked far into the night, perhaps saving many lives and alleviating much suffering among the villagers.

And during those hours two infants were born to village women, with "Doctor" Coon in attendance!

- NEW CATALOGUE -

We have recently had a handsome brochure printed which lists all of our current offerings. While these items have been advertised in the GRAPHIC over the past years, this is the first time we have compiled them into a complete catalogue. If you would like to have a copy of this brochure, just let us know!

BOOKS REVIEWED

Studies in Scandinavian-American Discography 2, by Pekka Gronow

If there is any fault to be found with this, the latest in the series of discographies to reach these shores from Finland, it is that it may not reach as many collectors as it should. That's a shame. Pekka Gronow is a thoughtful, painstaking discographer and includes a good deal more between the covers than one would guess from its title.

The stated purpose of Studies in Scandinavian-American Discography 2 is to complete the list of all Finnish-American records (which project began in Vol. 1) and to include, selectively, other Scandinavian-American discs as well. We get here a complete list of the Columbia discs that fall into those two categories, ranging from cylinders made c. 1900 through the familiar "E" series, and the later "F" series that continued into the 1950's. This portion alone runs about 100 pages and includes, for each record, as much material as could be had from actual inspection of the disc, or in its absence, catalog listings. The other labels are listed in the same format; these include Beaver, Cinemart, Fennia, Onni Laine, Rönkä levy, Scandinavia, Solos, Standard, and Viking (have any of those, label collectors?).

Besides the record listings there are some useful features, and these are why I suggested that it is a useful book even if you don't collect "green label Columbias". Gronow includes a sort of potted history of Columbia which is generally complete and accurate and, more specifically, how it was that Columbia did such a big business with their "foreign records" when other companies failed. There are tables showing the various foreign catalog series and how they were allocated, together with dates; a treatment of the matrix-number series used; and "The Foreign Connection," about the European and Scandinavian labels upon which Columbia drew for some of its recordings. Photos of relevant Columbia labels and reproductions from supplements, catalogs, and promotional material round out the picture. The covers are quite handsome, being reproductions of catalogs in full color, printed on glossy stock.

Foreign records are still, regrettably, one aspect of collecting that has been largely ignored by the mainstream of the hobby. Most collectors are probably turned off by lack of familiarity with some of the more esoteric languages that appeared on the labels. Often, however, the music is of a high grade and deserves to be appreciated for its own sake.

For all its virtues, the book isn't perfect (can anyone tell me of any discographical work or general phonograph history that is?). The faults are quite minor, however, and will probably be corrected in subsequent editions. But don't wait for them to appear - pick up this book soon! It's available for \$7.00 from: Suomen Äänitearkisto ry, Pietarinkatu 12A21, 00140 Helsinki 14/08, Finland.

(Review by W. R. Bryant)

The Edison Phonograph Monthly, reprinted by Wendell Moore

I think it was about two years ago that I received an announcement in the mail that The Edison Phonograph Monthly was to be reprinted in book form. The Edison Phonograph Monthly was a bulletin published for its dealers only by The National Phonograph Company beginning in 1903. It is extremely rare and extremely interesting. It would take a king's ransom to purchase the entire set (some 13 years' worth) if, indeed, a complete set were ever made available! Some years ago Wendell Moore was fortunate to acquire a complete run of The E.P.M. (cont. on p. 10)

The Great U. S. Sell-Out
(Not Another Editorial on the Panama Canal!)

by
Martin Bryan

To the collector of popular recordings from the 1920's, it is not unusual to see the recordings of one company appear under the label of another. Because of some sort of pool apparently in existence, we may find Paramount masters on Emerson, Emerson masters on Grey Gull, Grey Gull masters on Bell, and everyone's on National Music Lovers! But one doesn't expect this sort of hanky-panky from the major companies. In recent years, however, some rather bizarre examples of what we might call "borrowed masters" have been discovered. Would you believe Zon-O-Phone recordings passing as Victors? How about Apex on Columbia? Or Victor on Apex?

Some eight years ago in his listing of cylinders manufactured by Indestructible, Major H. Annand stated, "In 1913 the Company purchased a few masters from the dying U. S. Everlasting Company." I must admit I read this with skepticism and promptly forgot it! Now, however, the evidence is in and I'm ready to share it with the world.

About a year ago Bill Bryant showed me a copy of Indestructible 3308, "Till the Sands of the Desert Grow Cold" by Baker. He asked, "What would you assume this was if you found it in a box of cylinders?" "An English recording by George Baker," I replied. I learned that this is what he thought, too, but then he played it. Imagine my surprise to hear contralto Elsie Baker! "Lemme see that rekid," I said. It was then I discovered something on the right end of the record that even the ever-observant Bill hadn't found: the number 1591 - a U. S. Everlasting catalogue number!

When I got home I dug out the U. S. Everlasting list of Annand's and began comparing titles with his Indestructible list (both booklets, I believe, are no longer available). With the help of these two lists, plus some research from Talking Machine World by Bill, I have isolated approximately three dozen Indestructibles that are candidates for being U. S. Everlasting recordings.

U.S.E. ceased production in mid-1913 (despite what From Tin Foil to Stereo shows on p. 508!). The last listing of records to appear in Talking Machine World was the April bulletin, though there was at least one month more of releases. The highest known 4-minute number is 1652. It seems obvious that when the assets of the company were liquidated, someone would have realized there was value in many of the masters - certainly the ones most recently recorded. At the same time, it would have been foolish of Indestructible not to take advantage of a batch of masters that would produce perfectly good, salable records for them. Somehow, then, the two companies got together and Indestructible issued what may have been a solid block of U. S. Everlasting recordings, probably in the summer or fall of 1913. In appearance the records were just like the usual Indestructible issues with metal ends and cardboard filler.

The majority of the following list of records should be considered "possibilities." So far, I have actually just seen five of them with U.S.E. catalogue numbers, and have underlined them as definite reissues. Within the block from 3281 to 3316 there still remain eight titles for which I have been unable to find a corresponding U.S. issue. However, there are still eleven blanks in the upper range of my U. S. Everlasting list, so that could account for all of them. (By the way, if anyone can supply details on any of these 11 blanks, we might be able to match up more U.S. and Indestructible titles: 1559, 1571, 1574, 1576,

- 10.
- | | |
|---|---------|
| 3311 - At the Gate of the Palace of Dreams - John Barnes Wells | (1619) |
| 3312 - You're Just as Sweet at Sixty as You Were at Sweet
Sixteen - W. H. Thompson | (1589) |
| 3313 - When the Old Oaken Bucket was New - Geo. Wilton Ballard
(NOTE:- U. S. Everlasting as Ballard and W. H. Thompson.) | (1547)? |
| 3314 - As I Sat Upon My Dear Old Mother's Knee - Will Oakland | (1537) |
| 3315 - My Rosary of Dreams - Manuel Romain | (1628) |
| 3316 - My Little Persian Rose - George Wilton Ballard | (1603) |

Three dozen titles make a nice package, but I'll include a couple more in the event the reissues went past no. 3316. There is no evidence to suggest that these are from U. S. Everlasting:

- | | |
|---|------|
| 3317 - Peg O' My Heart - Henry Burr | { }? |
| 3318 - He'd Have to Get Out and Get Under - Albert Campbell | |

There is just one 2-minute title from the end of the U.S.E. list that appears as an Indestructible. I believe this is coincidental and is not a reissue:

- | | |
|--|--------|
| 1515 - Take a Little Tip from Father - Carl Ely
(NOTE:- U.S.E. issue as W. H. Thompson) | (505)? |
|--|--------|

Please send all observations/additions/corrections to me in care of the GRAPHIC.

(continued from page 7)

from an elderly man who had been an Edison dealer from the turn of the century. Now, thanks to Mr. Moore, we will all be able to possess this marvelous publication for our reference libraries. The reprints are extremely fine and are hardbound in rich red covers with gold embossing. Every Edison enthusiast will find a wealth of interesting reading between the covers of each volume, much of which was "privileged information"! The articles cover every facet of the business, from record box styles to phonograph improvements to sales ideas. An added feature is a complete review of each month's records. Whoever wrote them was determined to make every new batch of records sound superior to those issued in past months! And the pictures can only be described as fantastic, though there aren't as many, unfortunately, as we'd like to see. There is so much information crammed into each volume that I seem to find something new every time I pick one up.

To date, Mr. Moore has issued three volumes of The Edison Phonograph Monthly (March, 1903 to February, 1906). I don't know if his publishing schedule will change in the future, but it is currently one every eleven months. (At this rate, volume IV will be published next October.) Each book is \$12.95, postpaid, and is indeed a good investment even at this price. Each edition is published in limited number, and there will come a day when he is sold out of the currently available volumes. (Remember what happened to From Tin Foil to Stereo??) Each book contains at least 180 pages of reprinted Edison literature. Don't hesitate to start your set while you're still able; you will find this series an endless source of reference and enjoyable reading.

Available from: Wendell Moore
33 Arctic Springs
Jeffersonville, Ind. 47130

(review by
M. Bryan)

1638, 1642, 1643, 1644, 1647, 1648 and 1649) Information concerning these two cylinder companies is not plentiful and not always accurate, so there are a few problems. Each of these will be noted with a question mark and further explanation following the entry. All reissues are 4-minute with one possible exception.

from U.S.
Everlasting
(1609)?

Indestructible

- 3281 - Row, Row, Row - Arthur Collins
(NOTE:- Both Annand and T.M.W. show Collins and Harlan on the U. S. Everlasting. It is possible that Harlan is on 3281. It is also possible that these are two separate recordings and that the reissue series begins with 3282.) (1626)
(1587)?
- 3282 - You're My Baby - Edna Brown and Fred James
- 3283 - A Garland of Old-Fashioned Roses - Peerless Quartet
(NOTE:- Again, the U.S.E. entry differs, crediting only Henry Burr. It's not inconceivable that these are the same recording and that the Peerless Quartet assists Burr on the choruses.)
- 3284 - Where the Edelweiss is Blooming - Agnes Kimball and Harry McClaskey (1595)
- 3285 - Down By the Old Mill Stream - W. H. Thompson
- 3286 - I'd Rather Be Kissed 'Neath the Mistletoe Bough - Albert Campbell and Henry Burr (1632)
(1586)
(1636)?
- 3287 - I've Got the Finest Man - Ada Jones
- 3288 - My Tango Maid - Walter Van Brunt
(NOTE:- Artist on U.S.E. as yet unidentified.)
- 3289 - When the Midnight Choo-Choo Leaves for Alabam' - Collins and Harlan (1637)
(1635)
- 3290 - I Should Worry - Ada Jones
- 3291 - Turkey Trot Medley - Military Band
- 3292 - I'll Get You - Ada Jones and Walter Van Brunt (1641)
- 3293 - Some Boy - Ada Jones (1639)
- 3294 - Trail of the Lonesome Pine - Walter Van Brunt
- 3295 - All Night Long - Edna Brown
- 3296 - Smoky Ookums - Collins and Harlan (1646)
- 3297 - In My Harem - Walter Van Brunt
- 3298 - To Have, To Hold, To Love - James F. Harrison (1622)?
- 3299 - When I Dream of Old Erin - John Finnegan
(NOTE:- U.S.E. credited to Manuel Romain. It is possible that Romain's name was changed to Finnegan on the Indestructible issue due to the nature of the song.) (1652)?
- 3300 - Take Me to Roseland - De Los Becker
- 3301 - Why Did You Make Me Care? - De Los Becker
(NOTE:- This title and artist appeared as a U.S.E., but Annand shows it as number 1650 which seems to be incorrect.) (1645)
(1651)
- 3302 - You Made Me Love You - Helen Clark and Walter Van Brunt
- 3303 - It Takes a Little Rain with the Sunshine - De Los Becker
- 3304 - International Rag - Arthur Collins
- 3305 - I Will Love You When the Silver Threads are Shining Through the Gold - Manuel Romain (1557)
(1623)
- 3306 - Venus Waltz - Imez Barbour and Harry McClaskey (1584)
- 3307 - Take Me to That Swamee Shore - Collins and Harlan (1591)
- 3308 - Till the Sands of the Desert Grow Cold - Elsie Baker (1549)
- 3309 - When It Rains, Sweetheart - Manuel Romain
- 3310 - Songs My Mother Taught Me - Harry McClaskey
(NOTE:- Careful examination of this record does not reveal a U.S.E. number. Its absence, however, does not preclude it from being a U. S. Everlasting.)

CANADIAN VICTOR 216000 SERIES

by J. R. Tennyson
(cont. from issue 23)

Mr. Mats Elfström of Sweden feels that the entries for 216128 (issue 14) are misspelled. He suggests the following: 1) Friare-Valsen, 2) På logbotten (or logebotten) and Sorunda Valsen. Does anyone have a copy of this obscure disc to check?

Mr. Elfström also supplies data for one of the blanks (issue 17):

216290 - I'm Nobody's Baby/Cherie - Arthur Fields
- - - - -

216557	My Baby Just Cares for Me (piano solo)	Willie Eckstein
	Here Comes the Sun	" "
216558	Allouette Novelty Fox Trot	Harold Leonard and His Windsor Hotel Orchestra
	En Roulant Ma Boule	
216559	Lonesome Lover (Theremin Solo)	H. Lennington Shewell
	You're Driving Me Crazy	" "
216560	Blue Again	Fred Culley and His Royal York Hotel Orchestra
	By the River St. Marie	
216561	Katie O'Shea	Harold Rich
	The Smile of Molly Malomey	" "
216562	O Love That Will Not Let Me Go	Ye Olde Time Village Quartette
	Jerusalem the Golden	
216563	Soldier's Joy	Joseph Allard
	Square Dance	" "
216564	Workman's Parade	Lacroix Quartet
	Canadian Waltz	" "
216565	Sleepy Hollow Jig	A. J. Boulay
	The Barber's Jig	" " "
216566	Polo March	Joseph Allard
	Snowshoer's Reel	" "
216567	Glengarry Reel	Joseph Allard
	Esquimalt Reel	" "
216568	The Western First Chain (violin with autoharp)	L. R. Goulet
	Red River Jig (violin with piano)	Leon Robert Goulet
216569	Rock Valley - Square Dance	George Wade's Corn Huskers
	My Darling Nellie Gray - Square Dance	" " " "
216570	The Mason's Apron	George Wade's Corn Huskers
	Fireman's Reel	" " " "
216571	Devil's Dream - Reel	George Wade's Corn Huskers
	Soldier's Joy Square Dance - Breakdown	" " " "
216572	Arkansas Traveller	George Wade's Corn Huskers
	Opera Reel	" " " "
216573	Live, Laugh and Love	Willie Eckstein
	Today I Feel So Happy	" "
216574	The Chisholm Trail	George Wade's Corn Huskers
	Mountain High Yodel Song	" " " "
216575	Uncle Jim - Square Dance	George Wade's Corn Huskers
	Cowboy's Reel - Square Dance	" " " "
216576	Medley of Reels (Clog Dance-Honey Moon-Speed the Plough)	George Wade's Corn Huskers
	Five Mile Chase - Square Dance	" " " "
216577	Canadian College Medley, Part I	Billy Bissett & His Orch.
	Canadian College Medley, Part II	" " " "
216578	Waltz Quadrille	George Wade's Corn Huskers
	Acrobat Reel	" " " "

- 12.
- | | | |
|--------|--|----------------------------|
| 216579 | Haste to the Wedding - Square Dance / Geo. Wade's Corn Huskers | " " " " |
| | Lord Saltoun's Reel | " " " " |
| 216580 | Cullen House - Square Dance | George Wade's Corn Huskers |
| | Old Timers Reel Medley | " " " " |
| 216581 | Picnic Reel - Speed the Plough | J. L. Mac Donald |
| | Flowers of Edinburgh Reel - White Cockade | " " " " |
| 216582 | Reel Medley (Warm Stuff - Crooked Stove Pipe) | George Wade's Corn Huskers |
| | Old Time Waltz Medley (Memories - Sleep Baby Sleep) | " " " " |
| 216583 | Little Brown Jug - Square Dance | George Wade's Corn Huskers |
| | Father O'Flynn | " " " " |
| 216584 | Buffalo Girl | George Wade's Corn Huskers |
| | Mc Donald's Reel | " " " " |
| 216585 | St. Patrick's Day Reel | Joseph Allard |
| | Turkey in the Straw | " " " " |
| 216586 | On the Road to Mandalay | Frederick English |
| | La Reve Passe | " " " " |
| 216587 | 1) Canoe Song 2) Cradle Song 3) In the Garden I Love - | Frances James |
| | 1) Voyageur Song 2) Mountain Stream 3) Ol' Time Christmas - | Frances James |
| 216588 | 1) Strawberry Fair 2) Young Richard | Frances James |
| | 1) Where Do They Go? 2) Sleep Baby Sleep 3) The Quest | " " " " |
| 216589 | 1) The Mermaid 2) The Meeting of the Waters | Frances James |
| | 1) Golden Slumbers 2) The Busy Bee | " " " " |
| 216590 | 1) Dabbling in the Dew 2) Gossip Joan 3) Now is the | Frances James |
| | Month of Maying | " " " " |
| | 1) Fairy Song 2) In a Manger 3) Early One Morning | " " " " |

(The previous four records were listed under the heading "Northland Songs.")

- | | | |
|--------|--|---------------------------------|
| 216591 | Pietro's Return | Huft's Russian Entertainers |
| | Kuiamak | " " " " |
| 216592 | There's Rain in My Eyes | Mart Kenney's Western Gentlemen |
| | There's Honey on the Moon | " " " " |
| 216593 | Sometime - Waltz (voc. refrain) | Kenney's Western Gentlemen |
| | The West, A Nest and You Dear - Waltz (v.r.) | " " " " |
| 216594 | | |
| 216595 | Jingle Bells - F.T. (voc. ref.) | Kenney's Western Gentlemen |
| | Drifting and Dreaming - F.T. (v.r.) | " " " " |
| 216596 | | |
| 216597 | Sophisticated Lady - F.T. | Mart Kenney's Western Gentlemen |
| | Steamboat Bill - F.T. (voc. ref.) | " " " " |
| 216598 | Beloved - Waltz (v.r.) | Mart Kenney's Western Gentlemen |
| | A Shady Tree - Waltz (v.r.) | " " " " |
| 216599 | Bread and Gravy | Byron Brothers |
| | The Jumping Jive | " " " " |
| 216600 | Carry Me Back to Old Virginny | Byron Brothers |
| | Sweet Georgia Brown | " " " " |
| 216601 | Smiles - Fox Trot | Mart Kenney's Western Gentlemen |
| | We're in the King's Navy - F.T. | " " " " |
| 216602 | Heart o' Mine | Mart Kenney's Western Gentlemen |
| | Sweet Dreams Sweetheart | " " " " |
| 216603 | Butterfly Waltz (Seitz) (piano solo) | Ernest Seitz |
| | The World is Waiting for the Sunrise (Seitz) | " " " " |

216604	Autumn (Moskowski) (piano solo)	Ernest Seitz
	Rosamunde - Ballet Music (Schubert)	" "
216605 9/41	Apres de ma Blonde	Band of H. M. Grenadier Guards
	La Reve Passe	of Canada
216606 9/41	Souvenir de Quebec, Part I	Band of H. M. Grenadier Guards
	Souvenir de Quebec, Part II	of Canada
216607		
216608		
216609	Scottish March Medley (1. Bonnie Dundee 2. Road to the Iles 3. Highland Laddie Quadrille)	Band of H. M. Grenadier Guards of Canada
216610	The British Grenadiers	
	Wait for the Wagon (Regimental March of the Royal Canadian Army Service Corps)	Band of H. M. Grenadier Guards
	Regimental Marches of the Royal Canadian Regiment	" "
216611	Regimental March of the Royal 22nd Regiment ("Vive la Canadienne")	Band of H. M. Canadian Grenadier Guards
	Regimental March of Les Fusiliers Mount Royal ("Jock o' York")	Band of H. M. Canadian Grenadier Guards

END OF SERIES!!

CANADIAN VICTOR 235000 SERIES
(12-Inch Series)

235000	Some Day I'll Come Back to You	John Steel
	Roses	" "
235001	Thora	John Steel
	Nirvana	" "
235002 10/20	When the Harvest Moon is Shining - Waltz	Raderman's Novelty Orchestra
	Venetia - Medley One-Step	Coleman's Orchestra
235003 11/20	Celeste Aida (in English)	Hughes Macklin
	Oh Paradise " "	" "
235004 12/20	Maid of the Mountains Selection - Part 1	Gramophone Con-
	Maid of the Mountains Selection - Part 2	cert Band
235005 1/21	Gems from "Chu Chin Chow"	H.M.V. Light Opera Company
	Gems from "Maid of the Mountains"	" " " "
235006 11/21	Paul Jones Dance Medley	Metropolitan Dance Band
	The Last Waltz	" " "

End of Series

Bureau of Missing Persons

Over the past year we have had several copies of the GRAPHIC re-
turned to us because subscribers moved and did not notify us of their
new addresses (third class mail will not get forwarded unless special
arrangements are made). If any readers know any of the following col-
lectors, would they please drop us a card to let us know where they may
be reached?

- | | | |
|------------------|-------------|-----------------|
| Charles Azzalima | Mark Kaplan | David Schultz |
| Shawn Cherry | M. R. Payer | Stanley Stirman |

We are indebted to Jim Constantian for the excellent illustrations with this issue. Jim points out that there were no other NML ads in the Geographic during this period. While the illustrations speak for themselves, it is interesting to note that the operatic records being offered cost approximately 37¢ each, while NML charged 44½¢ each for the dance hit bonuses! It should also be pointed out that these two additional discs account for the two odd couplings mentioned in issue 19 of the GRAPHIC. Undoubtedly they were not part of the regular issues in the "F" Dance Series.

Before going into this month's installment, a few corrections...

NML 1015 (659) now known to be definitely Ernest Davis

NML 1059-B N.M.L. Dance Orchestra

WHEN IT'S NIGHT TIME IN ITALY, IT'S WEDNESDAY OVER
HERE

* * * * *

BAND AND CONCERT SERIES (N)
(Label Design: Pale Blue Shield on Gold Background)
1065 through 1072

- 1065 N.M.L. Military Band (18102-A)(23001-B)
NATIONAL EMBLEM MARCH
N.M.L. Military Band (4216-1)
AMERICAN PATROL MARCH
(NOTE: most copies of this side show a master number that
APPEARS to be 4816-1. This is incorrect!)
- 1066 National Music Lovers Concert Band (4215-2)
LIGHTS OUT MARCH
National Music Lovers Concert Band (4246-7)
STARS AND STRIPES FOREVER MARCH
- 1067 Music Lovers Operatic Band (4360-2)
TRIUMPHAL MARCH FROM "AIDA"
National Music Lovers Military Band (242-2)
JOLLY COPPERSMITH
- 1068 National Music Lovers Symphony Orchestra (4484-3)
POET AND PEASANT OVERTURE
N.M.L. Concert Orchestra (1006-3)
BLUE DANUBE WALTZ
- 1069 National Music Lovers Symphony Orchestra (954-2)
MERRY WIDOW WALTZ
National Music Lovers Symphony Orchestra (4448-2)(~~1072~~)
HUNGARIAN RHAPSODY, NO. 2 (Liszt)
(NOTE: The number 1072 actually appears crossed out on the record.)
- 1070 Music Lovers Instrumental Quartette (4923-1)
THE SWAN (Le Cygne)
Music Lovers Instrumental Quartette (783-2)
ANGEL'S SERENADE

What would you consider a real bargain price for these sixteen wonderful Grand Opera selections?

Sextette (Lucia)
 Quartette (Rigoletto)
 Celeste Aida (Aida)
 Prologue (Pagliacci)
 La Donna e Mobile (Rigoletto)
 M'Appari (Martha)
 Vesti la Guibba (Pagliacci)
 Habanera (Carmen)
 Barcarolle (Tales of Hoffman)
 My Heart at Thy Sweet Voice (Samson and Delilah)
 Anvil Chorus (Il Trovatore)
 Medleys (Pinafore)
 Medleys (Mikado)
 I Dreamt I Dwelt in Marble Halls (Bohemian Girl)
 Caro Nome (Rigoletto)
 Soldier's Chorus (Faust)



—Each one beautifully sung by a great artist; eight full-size ten-inch records of highest quality. What would you consider a *real* bargain?

OUR price is so low that if we displayed it in large type you would suspect that something must be wrong. Already, however, tens of thousands of these records have been sent to music lovers ON TRIAL with the result that our mail is literally packed with letters praising the quality, tone, and low price, ordering additional sets and enclosing the names of friends who want them!

Think of it! Only \$2.98, plus few cents delivery charges, for these wonderful Grand Opera songs—16 of the world's greatest selections—sung by really great artists, with full orchestral accompaniment. The most amazing record bargain ever offered! How can it be done? Simply by manufacturing only in SETS, selling DIRECT to CONSUMERS, and being satisfied with an extremely LOW PROFIT per set. These same selections would cost you \$12 or more in stores!

Send no money. Let us mail these records to you for 10 days' trial. Deposit \$2.98, plus delivery charge with postman, when the insured package arrives, then play each record on YOUR machine in YOUR home. If not pleased with your bargain YOUR MONEY WILL BE REFUNDED at once. Reference, Manu-

facturers' Trust Company of New York or any magazine. Mail the coupon NOW—before the present supply is exhausted.

NATIONAL MUSIC LOVERS, INC.

Dept. 2852

354 Fourth Avenue, New York

National Music Lovers, Inc.,
 Dept. 2852, 354 Fourth Ave., New York City:

Please send me your collection of "16 World-Famous Operatic Songs." I will give the postman \$2.98 plus few cents delivery charges on arrival. This is not to be considered a purchase, however. If the records do not come up to my expectation, I reserve the right to return them at any time within 10 days and you will refund my money at once.

Name

Address

City State

☐ If you like dance hits you may also care to have the four latest and biggest Fox Trot hits recorded by famous Broadway Dance orchestras. These have been placed on two TEN-INCH "National" Records and include the following: "I Love You," "What Do You Do Sunday, Mary?" "Annabelle," and "Somebody's Wrong." If you care to have these Fox Trots in ADDITION to the set of Grand Opera Songs place an X in the square at the left. The price is only 89c for all four selections. SOLD ONLY with the Opera Sets—not sold separately.

Do you know these famous songs?

Sextette (*Lucia*)
 Quartette (*Rigoletto*)
 Celeste Aida (*Aida*)
 Prologue (*Pagliacci*)
 La Donne Mobile (*Rigoletto*)
 M'Appari (*Martha*)
 Vesta la Giubba (*Pagliacci*)
 Habanera (*Carmen*)
 Barcarolle (*Tales of Hoffman*)

My Heart at Thy Sweet Voice
 (*Samson and Delilah*)
 Anvil Chorus (*Il Trovatore*)
 Medleys (*Mikado*)
 Medleys (*Pinafore*)
 I Dreamt I Dwelt in Marble Halls
 (*Bohemian Girl*)
 Caro Nome (*Rigoletto*)
 Soldiers' Chorus (*Faust*)



Sixteen Songs from Grand Opera

On Eight Full Size
 10-INCH RECORDS

Selections that sell in some cases
 for THREE DOLLARS EACH.
 Every song beautifully sung by
 accomplished artists, with full
 orchestra accompaniment.

\$2.98
FOR ALL

Sold direct from factory on 10 days' trial
 "The Greatest Record Bargain Ever Offered!"

EVERY lover of good music will recognize in this, the most astonishing bargain in Grand Opera records ever offered. Only one question will arise—how about the quality? The only answer we can give is—try these records in your own home—on your own phonograph. Judge for yourself.

Hear them and note their smoothness, the volume of tone, the beauty of the voices, the perfection of the recording. Play any one of the records FIFTY TO ONE HUNDRED TIMES to test the durability. Let your family and friends judge *National* operatic records. THEN—and THEN ONLY decide whether or not this offer is the greatest bargain you have ever seen!

Customers, after hearing these records, wonder how we can make such an amazing offer. It seems too good to be true. Yet the answer is simple. We manufacture in SETS ONLY in ENORMOUS QUANTITIES, and sell DIRECT FROM FACTORY to users, eliminating the 50% usually allowed to jobbers and dealers. That is the whole secret.

More than 250,000 people have already purchased NATIONAL records. Letters of praise come in every day. But take no one's word but your own! Do not send a penny now. Just mail the coupon or a letter. When

the package arrives give the postman \$2.98 plus the few pennies for delivery charges, then TRY THE RECORDS. If you are not completely and thoroughly satisfied, SEND THE SET BACK and every penny you have paid will be refunded AT ONCE, *without question*. References: the publisher of this or any other magazine or newspaper.

NATIONAL MUSIC LOVERS, INC.
 Dept. 2854, 218 W. 40th St., New York City

National Music Lovers, Inc.,
 Dept. 2854, 218 West 40th St., New York City:
 Please send me your collection of "16 World Famous Operatic Songs." I will give the postman \$2.98 plus few cents delivery charges on arrival. This is not to be considered a purchase, however. If the records do not come up to my expectation, I reserve the right to return them at any time within 10 days and you will refund my money at once. Outside United States \$3.75 cash with order.

Name

Address

City State

☐ If you like dance hits you may also care to have four of the latest and biggest Fox Trot hits in the country, recorded by famous Broadway dance orchestras. These have been placed on two TEN-INCH "National" Records and include the following: "I Love You," "What Do You Do Sunday, Mary?" "Annabelle," and "Somebody's Wrong." If you care to have these Fox Trots in ADDITION to the set of Grand Opera Songs, place an X in the square at the left. The price is only 89c for all four selections. Sold ONLY with the Opera sets—not sold separately.

1071 Gustavus Martin (violin solo)(4151-2)
 TRAUMEREI (Schumann)
 Gustavus Martin (violin solo)(928-2)
 SOUVENIR (Drdla)

1072 Manno Krotan (violin solo)(4153-2)
 HUMORESQUE (Dvorak)
 Manno Krotan (violin solo)(4154-1)
 MEDITATION FROM "THAIS"

MATRIX NOTES

- 1065 (18102-A)(23001-B) probably from Olympic 18102 by _____
 1065 (4216) from Emerson 1028 by Bergh's Concert Band
 1066 (4215) from Emerson 1028 by Bergh's Concert Band
 1066 (4246) from Emerson 1033 by Bergh's Concert Band
 1067 (4370) from Emerson 02035-XP by Bolognese Band
 1067 (242) from Paramount 33046 by Bergh's Band
 1068 (4484) from Emerson 02032-XP by Emerson International Symphony Or.
 1068 (1006) from Paramount
 1069 (954) from Paramount _____ by Metropolitan Symphony Orchestra.
 (also appeared on Mastertome 1006)
 1069 (4448; 1072) from Emerson 02030-XP by Emerson International Sym-
 phony Orchestra. The number 1072 may be a Banner cata-
 logue number, or it may suggest that this title was
 originally planned for NML 1072.)
 *-(below)
 1070 (783) from Paramount 33095 by Master Players Chamber Quartette
 1071 (4151) from Emerson 02005-X by Milan Lusk (accompaniment may be
 the same as below)
 1071 (928) probably from Paramount; this matrix appears on Grey
 Gull 4015 as by Ivan Chenski.
 1072 (4153) both sides of NML 1072 are from Emerson 02006-X by Milan
 1072 (4154) Lusk. Piano accompaniment is by Mme. L. Vojuckova-Wetche.
 *-1070 (4923) from Emerson 20044 by International Quartette (Gius.
 Di Ianni, Rudy Wiedoeft, Vinc. Barnabale and Alberto
 Rizzi)

We can still claim knowledge of ALL the NMLs to this point...variations excepted. The next series (Song and Dance Series) has two blanks at the moment. These numbers are 1076 and 1077. If anyone can supply us with this information, or can match up any untraced masters, or have ANY information about the NEW PHONIC label...please send it to Dave Cotter, 225 Brookside Ave., Santa Cruz, Calif. 95060.

Question and Answer

Q: What can you tell me about Phono-Cut records? Can they be played on an Edison Diamond Disc machine? - F.C., Hanover, Mass.

A: Phono-Cut was an early independent record, dating from the early teens, when the industry was controlled almost exclusively by Victor, Columbia and Edison. I believe they were produced by the Boston Talking Machine Co., which also manufactured at least one model of phonograph called the "Little Wonder." Because Phono-Cut records were vertically cut, they could not be played successfully without a special attachment. They may not be played on a Diamond Disc machine, as their grooves are too wide for Diamond Disc tracking, and the heavy Edison reproducer will cut them. Play them with a sapphire ball, similar to the Pathé.

BOB and MARGE NETZER 1229 Ridgecrest Road Orlando, Florida 32806
 Phone (305) 859-7980

RECORD LISTS-78s-45s-LPs-Albums-Children-Country-Western (Hillbilly)-
 Classical-Odd Labels-Polkas-Jazz-Historical-And you name it. Continuous
 since September 1, 1967.

WE DO NOT HAVE SEPARATE LISTS

Our lists are probably the most diversified of any lists being offered today. All speed records as noted above. Also Needles-Record Cleaners-Sheet Music-Piano Rolls (88 and 65, even a few Chein)-Tapes-Musical Gifts 78 RPM Albums-Cylinder Records-Song Folios-And even a news sheet included in our record lists.

Our lists this year will also include some bulk record sales, Phonographs (including many Edisons), Plus we do have many excellent consignments from collectors to offer you.

And if you are looking for an Edison Home or Standard, we have 'em, and priced right. Also a few other assorted phonos. We will also offer some large horns including an all brass horn and morning glories. We will have some parts including several types of horn mounts.

We do purchase parts or machines that are not complete. Also reproducers cranks, or cabinets. Need any early Victor outside horn parts including the back mount, reproducer arms, motor parts, and horn. Also any parts for United or Aretino.

GET ON OUR MAILING LIST TODAY. THEY ARE FREE BUT STAMPS ARE ALWAYS APPRECIATED. ALL LISTS MAILED FIRST CLASS.

Vast stock of 78's available most before 1945. Large Diamond Disc Department, also LP's from the 50's and 60's both 10" and 12". We are dedicated to serve the collector with integrity in a friendly and reliable manner. Personalized service, references available. Please indicate label and record number with request.
 Ralph Wm. Sim, RD 6 Box 101, Riverview Rd., Clifton Park, NY 12065

Auction Lists of Records - All types, but mostly pre-1930's popular, some Red Seal, etc. Free List. RECORDS, R. 1, Box 54, Vestal, N.Y. 13850.

Wanted:
 Edison Blue Amberol Cylinders by Irene Franklin, in Good Condition.
 Dolores Stender
 802 Berlin Road
 Cherry Hill, New Jersey 08034

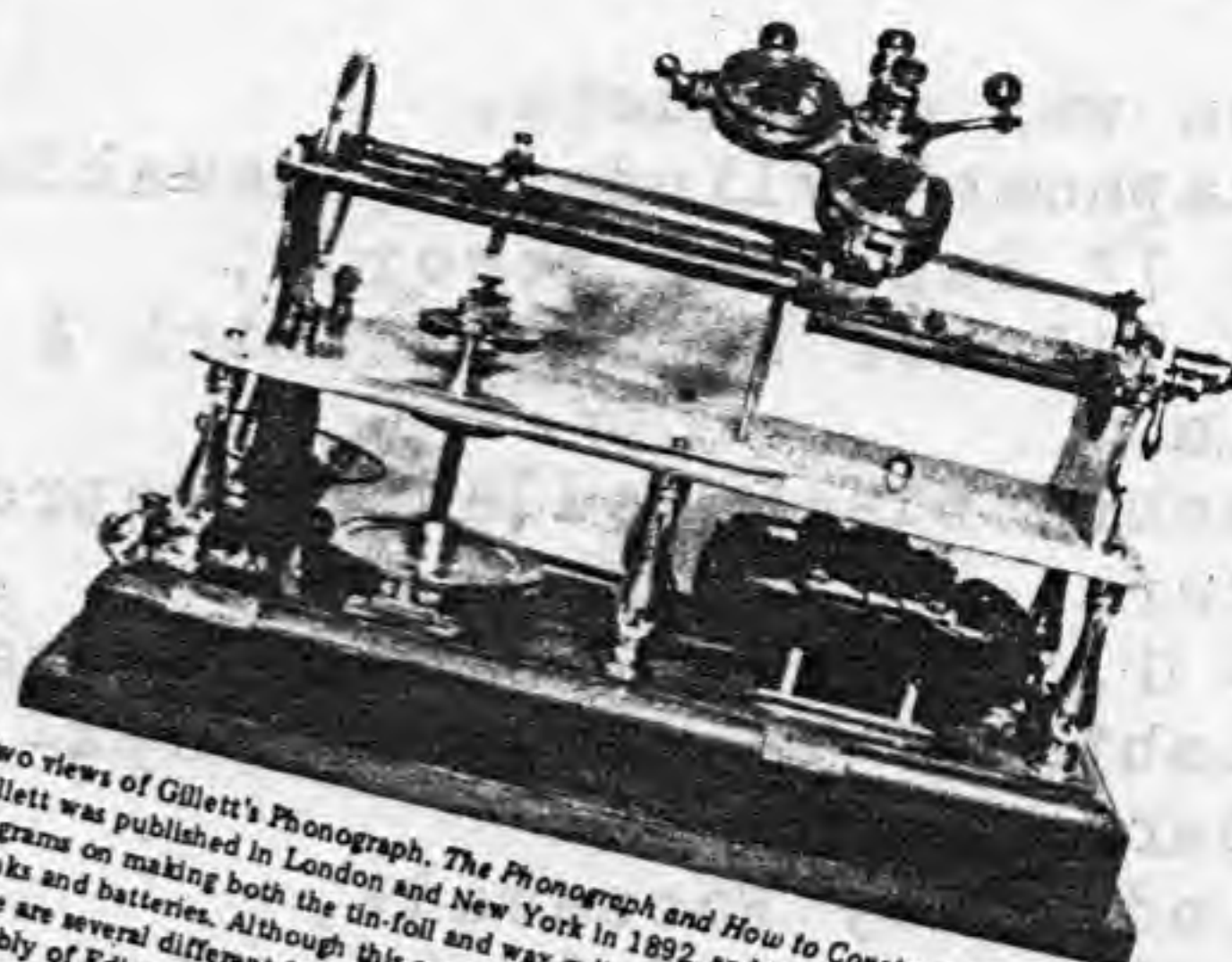
THE EDISON CYLINDER PHONOGRAPHS

A DETAILED
ACCOUNT OF THE
ENTERTAINMENT MODELS
UNTIL 1929

by George L. Frow
(Kent, England)

and

Albert F. Sefl
(California, United States)



Two views of Gillett's Phonograph. The Phonograph and How to Construct It by W. Gillett was published in London and New York in 1892, and included instructions and diagrams on making both the tin-foil and wax cylinder machines, and also cylinder blanks and batteries. Although this example in brass generally follows Gillett's plans, here are several different features, and the spectacle frame head and governor are surely of Edison origin. (photographs by courtesy of the Dennis Norton Collection)



EDISON Edison School

From the earliest days of his invention Edison had visualised the phonograph as a means of instruction, particularly of languages, and the innovations of the durable Blue Amberol Cylinder and diamond stylus, combining to give clearer reproduction, were more suitable for classwork than the restricting I.C.S. types of STANDARD, GEM and AMBEROLA. The SCHOOL Phonograph was not limited to language instruction however, because fifty-four Blue Amberol cylinders in the regular United States listing offered several subjects. (Nos. 1657-1710)

Introduced: Dec. 1912 (U.S.), and Jan. 1913 (U.K.)
Type: 4-minute
Dimensions: Height (without horn) 11 1/4 in.,
base 17 3/8 in. x 12 7/8 in.

Height of machine and stand 45 1/4 in.
Motor and Movement: Identical mechanically
to that supplied to the OPERA, later
CONCERT Phonograph

Reproducer: Diamond Model A; recording
equipment was available and is described
later in this book in a special section on
Edison recorders.

Horn: No. 11 Cygnet, black with gilt lining,
fitted on the self-supporting stem as supplied
with the OPERA and CONCERT.

Cabinet: The elegant wooden cabinets of
the OPERA and CONCERT Models gave way
to a robust sheet steel case, mounted on a
metal stand that could be moved around on
casters. There were four shelves to take
cylinder boxes each holding 24 records, and
a pull-out U-shaped round metal rod shelf
where a box could be rested for easy selection
of records.

Finish and Accessories: The whole of the
cabinet, stand, and most of the top-works
were finished in hard wearing black enamel,
but parts like the reproducer and winding
crank were oxydised bronze as found on the
OPERA and CONCERT Phonographs. Oil-can
and cleaning brush provided.
Price \$75; £15.15s.0d.

The SCHOOL Model was the only
Edison horn phonograph to be spared
the axe in the Company's advertised
clearance of open-horn machines in
October 1913, but from figures
available the weekly requisitions for the
SCHOOL were very low indeed for much of its existence,
sometimes falling to nil in fact, and it was allowed to
fade from the scene in early 1914
None has been reported in the United Kingdom.



PUBLICATION SOON

This comprehensive account of the
Edison Phonographs will soon be
available. If you would like details
at publication, please send me the
attached.

TO: Al Sefl
P.O. Box 838
Daly City, CA 94017

NAME

STREET

CITY

STATE

ZIP

20.

WANTED:

1. Brown wax cylinders,
2. Dictaphone cylinders (shavable),
3. 5" & 7" Berliner records,
4. Bell-Tainter records, thick & thin,
5. Columbia black celluloid reproducers,
6. Type G, K, F, or N Graphophones,
7. Columbia 5" band concert cylinders,
8. Cylinders by Roosevelt,
9. 14" Victor and Columbia disc records,
10. Edison automatic reproducers,
11. Edison "square groove" & pre-1895 North American musical cylinders, or other raised ridges white wax.

OLDEN YEAR MUSICAL MUSEUM
c/o James R. Wilkins
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Arlington, Texas 76014

-or-

Phone: 817-461-9978

24 hrs. 7 days a wk.

For Sale: Phonograph Centenary Stamp issued by India (shows Berliner machine), mint \$1.25 plus SASE. Limited quantity.

Wanted: Irish instrumental cylinders and 78's, also all phonograph advertising items. Steve Ramm, 5 Morningside Drive, Trenton, N.J. 08618.

WANTED:

KU KLUX KLAN

Records

and

Piano Rolls

Wish To Buy Other
Types of Klan Items
Such as Badges, Robes,
China, Pictures, Etc., Etc.

Also Buying Old Presidential
Election Badges.

Kenton Broyles
Box 42

Waynesboro, Penna. 17268

Will trade Edison Standard cylinder phonograph for Atwater Kent "Breadboard" Radio models 5 or 9. Will pay \$100 for any other factory wired Atwater Kent "Breadboard" Radio in restorable condition. Please send photo. N. A. Parsons, 22 Forest Dr., Branford, Ct. 06405

FOR SALE: Records, cylinders, piano rolls, sheet music, instruments, all priced reasonably. Country Mother Antiques, Route 302 (near the drive in), North Windham, Me.

THE DOMART COLLECTION, 128 Fifth Street, Providence, Rhode Island 02906. For the finest classical, opera and vocal records and books about singers in the U.S.A., write for monthly lists. We also buy fine collections of 78s and LPs.

WANTED:

Edison Opera - junk condition preferred. Mahogany case and bedplate with reproducer station are all that are necessary. Also want unusual Uncle Josh records and complete collections of cylinder records.

Mac Tavares

1109 W. Moss

Peoria, Ill.

61606

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Paying Top Dollar For
These Edison Diamond Discs

83001 to 83060, 83062, 83066, 83069,
83070, 83078, 83079, 83080, 83082,
82500 to 82530, 82535, 82538, 82545,
82547, 82563, 82568, 82570.
82000 to 82039, 82045, 82051, 82058,
82059, 82061, 82079, 82080, 82083,
82090, 82096, 82098, 82103, 82104,
82120, 82125, 82138, 82147, 82156,
82199, 82203, 82211.
80048, 80049, 80050, 80079, 80095,
80103, 80105, 80119, 80120, 80177,
80195, 80221, 80226, 80242, 80310,
80350, 80410, 80456, 80470, 80505.
Send any other items of interest
along in correspondence too. Please
send any information to:-

Dave Jones

P.O. Box 542

Philippi, W. Va. 26416

✓ DATED ADS! ✓

250 Edison Diamond Discs

to be sold in one lot. All records in fair to very good condition. NO JUNK. Both paper and etched labels. There may be a few duplicates.

This is a perfect collection for someone just starting an Edison library. The entire lot will go to the best bid over 60¢ a record (plus mailing or UPI costs).

Bids must be in by APRIL 1st. Please send no money. The winner will be notified by mail.

Send your bid to:

Dennis Tichy

Box 242

Murrysville, Pa. 15668

412-325-1131

A MAJOR SALE of record & phonograph catalogs now taking place. All originals, dating from 1900-1950's, includes Edison, Victor, Columbia, Zomophone, Okeh, Vocalion, Pathe, Decca, Capitol, many others old and new. Includes cylinder, disc and machine catalogs, dealer numericals, parts lists, etc. Many values. Send stamp now for free, descriptive list to: Tim Brooks, 1940G 80th St., Jackson Heights, N.Y. 11370. Auction closes March 15, 1978.

JOURNAL OF THE AMERICAN PHONOGRAPH SOCIETY. A quarterly journal dealing with all aspects of disc and cylinder phonographs and records. Subscription includes monthly ad sheet to all subscribers. Annual rate is \$7.00. Please send check or money-order to Mr. Tim Christen, P.O. Box 265, Belmont, California 94402.

RECORDS
WANTED:

EDISON GOLD LABEL 12 INCH LONG PLAY:
30002, 30003, 30005, 30006.

COLUMBIA 6 INCH LONG CYLINDERS.

REPRODUCER FOR BUSY BEE DISC MACHINE.

CYLINDERS BY SOPHIE TUCKER.

VOGUE PICTURE RECORDS.

78's BY EDDIE PEABODY.

ORIGINAL OKEH BY BIX BEIDERBECKE.

RECORDS TO TRADE:

EDISON 12 INCH LONG PLAY 30003 (SOME
HUNG GROOVES).

EDISON 10 INCH LONG PLAY: 10002,
10004, 10005, 10006.

BUSY BEE CYLINDERS IN ORIGINAL BOXES.

NEEDLE CUT EDISON 78's MINT.

7 INCH BERLINERS, SOME SIGNED &
DATED.

BLUE AMBEROL "SOCIAL AND INDUSTRIAL
JUSTICE" BY ROOSEVELT, MINT.

ROOSEVELT RECORD FOR TRADE ONLY ON
MY EDISON 12 INCH LONG PLAY WANTS.

LEO HIRTZ

BOX 6

BERNARD, IOWA 52032

or

(319) 879-3107



Third Class
(Printed Matter)

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Return Postage Guaranteed

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Cylinder Records

AL. GERICHTEN
23 Waldo Ave.
Bloomfield, N.J. 07003

(201) 748-8046

NEW REPRODUCTION BERLINER TRADE
MARK PHONOGRAPH CANNOT BE TOLD FROM
THE ORIGINAL, COMPLETE WITH ALL
BRASS HORN \$425.00 PLUS \$5.00 FOR
POST AND INS. 8 to 10 WEEKS DELIVERY
EDISON REFLICA LAMP SAME AS FIRST
LAMP MADE IN 1879. \$8.50 PLUS \$1.00
FOR POST AND INS.

\$1.00 FOR PICTURE OF BERLINER
MACHINE REFUNDED IF ORDERED.